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the writer's attention was attracted to the following item: *University in Cambridge, Order of Performances for Exhibition, Tuesday, April 24, 1821*. This program announces, "A Poem—Indian Superstition," by R. W. Emerson. The poem itself is probably not to be recovered; for in answer to an inquiry on the subject, Emerson's son has written that he has never heard of the piece. There may be one point, however, in speculation as to whether the title reflects the interest which Emerson felt at that time for the "unlettered" religion of the savage, or his increasing absorption in Hindoo philosophy.

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*Tamburlane* AND GREENE'S *Orlando Furioso*

*Orlando Furioso*, says Thomas H. Dickinson in a recent edition of that play,<sup>1</sup> "is *Tamburlane* by perversions, and purposely so." I have already given my reasons for believing that Greene derived his plot almost entirely from Ariosto. As for loans of detail, I am convinced that his indebtedness to *Tamburlane* does not amount to more than a dozen passages.

Greene, Dr. Dickinson convincingly urges, had every reason to wish to burlesque Marlowe. Granted; but could he not do so without sacrificing all occasion for more serious interest in his own play? He certainly could, by drawing on *Tamburlane* only for his comic relief; and he almost certainly did: *Orlando Furioso* is "*Tamburlane* by perversions" only in that interval—between the climax of the intrigue, and the denouement—where comic relief was opportune; where, too, Orlando the popular hero, having become Orlando the lunatic, was a natural object of laughter to an Elizabethan audience, and therefore best calculated to cast ridicule upon the lines he spoke.

In this portion of the play—the period of Orlando's madness—the allusions are plain enough. Compare the comical dialogues between Orlando and Tom (Act III, Scene 2) and Orlando and Orgalio (Act IV, Scene 2) with Tamburlane's descriptions of Zenocrate (Part I, Act II, Scene 3; Part I, Act V, Scene 1; Part II, Act II, Scene 4): here we have Zenocrate by absurdities, and no mistake! Compare Orlando's message to Apollo (Act IV, Scene 2) with Tamburlane's to Jove (Part II, Act V, Scene 3). Compare Orgalio, "messenger of Jove" (Act III, Scene 2), with the self-described Tamburlane of Part II, Act V, Scene 1; and Orgalio's alleged ability to "sweep it through the milk-white way,"

<sup>1</sup> Thomas H. Dickinson: *Robert Greene*, Fisher Unwin, London, 1911.

with that which Tamburlane attributes to himself in Part II, Act IV, Scene 3. Orlando's discovery of "great Babylon" (Act III, Scene 2), and his overweening confidence on that occasion, are evidently due to his predecessor; so is his proposed expedition "to hell to fight with Cerberus—and find out Medor there" (Act II, Scene 1; with which compare *Tamburlane*; Part II, Act II, Scene 4, and Part II, Act V, Scene 1); his threat to "drink up overflowing Euphrates" (Act IV, Scene 2) makes him the comrade of Orcanes' valiant men (*Tamburlane*; Part II, Act III, Scene 1). These lines, and a few others like them, are unmistakable allusions to *Tamburlane*; as for the others in the play—with the possible exception of Sacripant's self-flattery at the beginning, and the certain exception of his dying speech at the end—I cannot see that they are allusions at all; and I do not believe that they were meant to be, for the very pungency of the burlesque when it is recognizable convinces me that it is not feeble but absent elsewhere.

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#### WIÐERZYLD OF *Beowulf*, 2051

I beg to suggest the possibility of strengthening the identity of Wiðerzyld, mentioned in the Ingeld-Freawaru episode, (*Beowulf*, 2051),<sup>1</sup> by recognizing in him the father of the young Heathobard whom the old warrior is attempting to excite by pointing out his father's sword in the possession of a Dane (ll. 2041-2056).

This is the only reference to Wiðerzyld in *Beowulf*. The name appears once in *Widsith*.<sup>2</sup> Professor Chambers sees no necessary connection between these two appearances.

The use of the name of a dead hero, otherwise unknown, in the connection in which it here appears, has a sufficient dramatic warrant, if such relationship with the young warrior as is suggested can be supposed. The old warrior, unreconciled to the idea of settling the longstanding Danish-Heathobard enmity by a marriage, precipitates by his speech a fight which renews the feud. He addresses a certain young man; he mentions the young man's father, the father's sword, his death, and the Danish victory "after Withergyld fell," all in rapid succession. *Hyne* in line 2050 looks back to *fæder* in line 2048; why not forward to *Wiðerzyld* in line 2051?

Further, Wiðerzyld is the only Heathobard hero called by name,

<sup>1</sup> *Beowulf*, ed. Wyatt-Chambers, 1914; line 2051 (b), and note, p. 102.

<sup>2</sup> Here *Wiðergield*; *Widsith*, line 124, Chambers' ed., 1912, and see note, p. 222.